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The University of Hong Kong

Department of Sociology

**The perspective of Feminists:
Gender role modeling on Disney Princess theme
songs**

A capstone project submitted

In partial fulfillment for the degree of

Master of Social Sciences

in

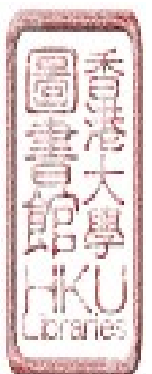
Media, Culture and Creative Cities

by

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2016

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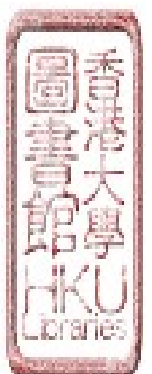
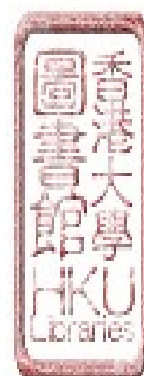


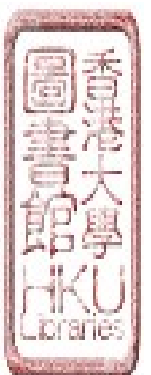
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ABSTRACT

In this research study, the illustrations of gender role, focus on female, which portrayed from Disney Princess theme songs are examined and investigated. With reference to the division upon the Disney Princess music by Fleeger (2014), not less than two songs are selected from each phrase in order to analyze the latent gender role content in music lyrics to kids and teens. From those selected songs, the modeling of gender female role has been changing significantly, in a sense, from a role of very passive and weak to partly passive and having desire to explore more the world, then comes to the role of queen who wants to own her life finally. This matches how the development or so-called evolution in gender female role to general public no matter in the west or the east and also, in line with the transformation of intimacy, suggested by Anthony Giddens (1992). The illustrations of the hidden influence in gender female role are analyzed and discussed in detailed. What is more, the perspectives upon this issue from a group of feminism advocates are addressed. From their perspective, it is not difficult to conclude the effectiveness and possibility of affection over the gender role modeling by listening Disney Princess theme songs. There are, however, still other major concerns in contributing to such gender role formation, and that with the context in Hong Kong.



INTRODUCTION

In Hong Kong, recent years, many parents and involved parties have been raising a concern about the issue of gender role modeling and formation, especially on female. Somehow, because of different issues over the value, personality and act of female in Hong Kong such as a girl asks for loads of expensive goods from her boyfriend and a bride blamed her guests who come to her wedding with gift in unexpected low value. And because of this, such role is portraying the image of “Princess” to most of the people, not just in Hong Kong but in many other countries also. They, hence, are always considered as “Princesses”¹ literally. With more and more attention to it, different parties started figuring out what the influence does come from. Noted by Troutman (2012), fairy tales and the characters of any animation, i.e., Cartoon, become a model for so-called appropriate behavior, to be exact and further elaborated, the acceptable gender roles at their tender ages. In the western countries, there are many researches show that one of the causes of such stereotype is visual and audio receiving, say animation movies and songs. What is more, it is proved that Disney, one of the dominant and major sources of entertainment, plays one of the distinct roles in affecting the gender stereotype in the young kids period in the western society. In Hong Kong, Disney Princess series have been one of the most accepted and popular entertainments among kids no matter boys or girls. According to a local news report², it is not difficult to see that many little girls who are wearing the princess customs in every occasions like birthday party or even in a playground where is next to their home. What brings this situation? Why do all the little girls think that they are princesses? What makes the Princess Syndrome being more intense among kids?

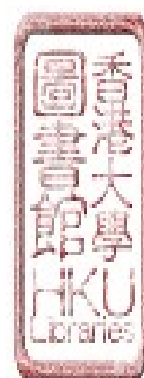
In line with what Daum (2010) has stated, Disney Princess animation movie is an idea that will be popped up immediately when princess-related issues are discussed. Does, therefore, the main cause of Princess effect belong to Disney Princess series? Disney’s fairy tales form a large part of the cinematic canon and hold great power in the twenty-first century. (Zipes, 2010) Although most Disney

¹ Lina, 2013. Princess syndrome – on princess syndrome and tough relations <https://myhongkonghusband.com/2013/10/12/%E5%85%AC%E4%B8%BB%E7%97%85-on-princess-syndrome-and-tough-relationships/>

²World Journal, 2016. 夢幻公主派對 華人媽媽不手軟, <http://www.worldjournal.com/4093369/article-%E5%A4%A2%E5%B9%BB%E5%AC%E4%B8%BB%E6%B4%BE%E5%B0%8D-%E8%8F%AF%E4%BA%BA%AA%BD%E5%AA%BD%E4%B8%8D%E6%89%8B%E8%BB%9F/>



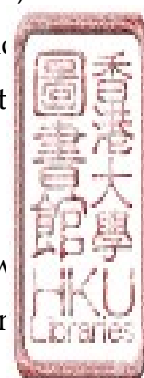
Princess animation movies are filmed and inspired by the classics, the way that they showcase could be the main factor on the formation of model in gender female role. In a movie, there are many different elements like narratives, shooting techniques, acting, music and songs, etc. Although Disney animation and movie have been being considered and investigated a lot from other researchers, seldom is there any research with the focus of theme songs of the movie. And, while, as mentioned that music consumption is way easier than that of movie for kids. In the global sense, Ho (2003) mentioned that the demand of Disney music album consumption is increasing rapidly in the decade while there are lots of translated version albums on the shelf. Hence, kids from all over the world could get in touch with the media easily. Say the very popular movie, "Frozen" in 2013, there are at least three albums for the movie, the soundtrack, songs and karaoke which are separately sold. The soundtrack of the movie, hit the top five out of 200 albums on billboard for 8 months from mid-December in 2013 to early August in 2014. It is completely not questionable that songs play an important in the entertainment for kids, no matter in the west or the east. In this study, therefore, the theme songs are the main focus to investigate regarding the hidden gendered content and stereotypical message in the music lyrics by adopting discourse analysis. As stated by Gold (2011) and a research from Council on Communications and Media – American Academy of Pediatrics (2009), music produces significant changes in behaviors, attributes and attitudes of young audiences easily. What is more, from the study, music lyrics should be taken as a stance (CCM-AAP, 2009). Hence, the lyrics of the theme songs are mainly investigated and analyzed as the first half of the study. It aims at investigating and analyzing the delivered messages about the gender role formation in comparing with a list of Disney Princess theme songs. For the criteria of the selection, Disney Princess animation movies with the leading roles consisting of the pairing of princess and prince must be the essential element. After the analysis of the lyrics, the perspectives upon the gender role formation under the penetration of gendered contents and stereotypical messages in Disney Princess theme songs from a group of feminists are explored and discussed with the context in Hong Kong.



LITERATURE REVIEW

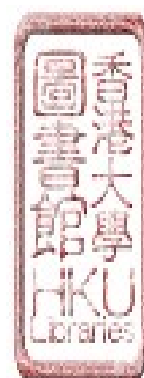
Gender role, according to West and Zimmerman (1987) and Butler (2006), is something that what we do and perform rather than an innateness. Moreover, the nature of feminist and gender role attitudes change with the passage of time as we become successful in changing gender role attitudes (McHugh and Frieze, 1998). By the theory upon gender role from Butler (2006), gender, in a sense, is that a set of repeated acts, not natural but rather a set of actions and performances by a person repeatedly. It could be discussed that the gender role is not something passive but how they perform it as an attribute and attitude. To further elaborate, a role model of successful man should be tough, aggressive, sometimes even violent (Kimmel, 2000). As for the another side, noted by Toller, Suter and Trautman (2004), a role model of successful woman with high femininity should be nurturing, physically attractive and appealing and passive. Hence, it could be concluded that gender roles are a set of behavioral norms in a given social group or system, with certain attitudes and attributes that class a stereotypical identity.

As Thompson and Zerbinos (1995) have said, the importance of gender role modeling in any kinds of entertainments including movies and television programmes should be addressed. Because children start having such entertainment like watching television at tender age and spend considerable time doing so. As we always say that, movies and television programmes play an important but neutral role in learning nowadays. Say with the context in Hong Kong, there are some Disney related TV programmes, with the purpose of learning English, at the weekend in a regular basis. Also, it is not difficult to find that music stores attract customers by playing the music loudly. Therefore, the concern about the gender representation in the media could not be ignored as it is, in a way, a socialization process for children and adults. (Signorielli, 1990) Also, a statement (Courtney and Whipple, 1983) that cited by Thompson and Zerbinos (1995), children tend to imitate same-gender characters more than opposite-gender characters. Therefore, the concern about how media models gender behaviors in specific is getting more intense and should be addressed greatly. What is more, in a sense, unlike a visual enjoyment, music is a kind of entertainment that could be adopted in anytime. Kids listen to songs when they are bathing, parents play their favorite songs during driving or even some parents play music in order to get a better sleep for kids. Such repeated input of entertainment could enhance and increase the absorption of the latent meaning of gender role modeling. View gendered content can be assumed to affect children's personal gender schema.



(O'Bryant and Corder Bolz, 1978)

Speaking of the influence of different types of media in the gender role modeling and formation, it is grounded in the cultivation theory. Gerbner et al. (1994) mentioned that it is a theory that looks at how the media influences the perception of things in the reality and, also, the more a person is exposed to the media, the more a person starts believing that what they are exposed to is right and real. Furthermore, stated by Cohen & Weimann (2000), the more people present in the media world, the more possibly they believe that what is portrayed is a reflection of reality. Although the gender stereotype message may not be planned to plug through the movie and music by producers or musicians, the perception of receivers is another story. As quoted by Wright and Craske (2015), listeners are then more likely to make decisions, adopt thinking processes and behave similar to the content contained in the music they are exposed to. (Knobloch-Westerwick, Musto & Shaw, 2008; Kohn, 1969; 1983) Hence, it is believed that highly exposure of certain media could have such an effect of the gender role modeling and formation influential matter.



APPLICATION

The primary goal of this research study was to examine the influence of princess role content in music lyrics on the engagement of gender role modeling and formation. What is more, it examined whether Disney Princess music contribute in influencing the gender role formation in the context of Hong Kong, an Asian city, by a group of activists in feminism.

RESEARCH METHODOLOGY

This research study is divided into two parts. The first part is handled with adopting discourse analysis upon the Disney Princess theme songs, focusing on the music lyrics. In this part, it aims at investigating the hidden gendered contents and stereotypical messages behind the song how the composers and writers do emphasize the specific meaning with the frequency of appearance and, also, the way of performance.

Exposure to Princess role content in music lyrics was based on measures of content and discourse analysis using the frequency method for eleven songs from Disney Princess movies. According to Fleeger (2014), Walt Disney Animation Studios have presented 98 animated feature movies and 12 Princess movies till now. Fleeger (2014) has divided them into three main categories, Hand-drawn Animation with Operatic Voice, Computer Painted with Broadway Voice and CGI Animation with Pop Voice. Hence, as mentioned, not less than two songs in each style are selected for analyzing and investigating the latent message in modeling gender role. Discourse analysis is adopted at the first selection, the title of the song, the meaning of the lyric and the way of performance (solo or duet) are analyzed. It is found that repetition of some keywords in the lyric of the first period, Hand-drawn Animation. Hence, Content analysis is adopted afterwards, for the first period. It is coded for the frequency of the following words: dream, prince. And because of the style of lyric writing has changed from the second period, Computer Painted and CGI Animation, so content analysis could only be adopted in the first period.

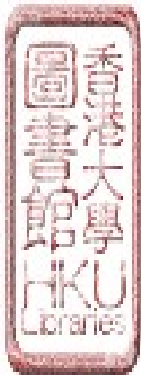


The following table is the selection of the theme songs of Disney Princess movies,

1 - Hand-drawn Animation (Operatic Voice)	
Snow White (1937)	Someday my prince will come
Cinderella (1950)	A dream is a wish your heart makes
Sleeping Beauty (1959)	Once upon a dream
2 - Computer Painted (Broadway Voice)	
Little Mermaid (1989)	Part of your world
Beauty and the Beast (1991)	Beauty and the beast
Aladdin (1992)	A whole new world
The Princess and the Frog (2009)	Almost there
3 - CGI Animation (Pop Voice)	
Tangled (2010)	When will my life begin I see the light
Brave (2012)	Touch the sky
Frozen (2013)	Let it go

Table 1 The song selection for analysis

For the second part, it is handled with adopting formal focus group. A discussion with a group of activists in feminism, was arranged and held by the community partner, The Association for the Advancement of Feminism. Participants included four feminists, with at least undergraduate education background and one professor from a local public university. The participants were all female. Nine open-end questions were asked to investigate their view over the latent gendered content and stereotypical message of gender role formation in music lyrics, the influence of gender role formation and modeling through having Disney Princess music as a habited entertainment with the context in Hong Kong and any alternative.



RESULTS

Eleven songs have been selected to study and crack the code by adopting discourse analysis, beginning with Someday my Prince will come from Snow White and ending with Let it go from Frozen. Also, a group of sex activists, four feminists, had been participated in a formal focus group in order to discuss their view over the influence of Disney Princess music in gender role formation and modeling.

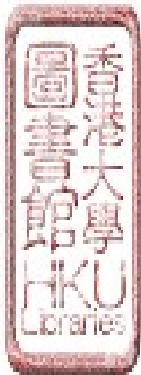
The gender role content in music lyrics

The first hypothesis suggested that the gender role portrayals in Disney Princess music influence the gender role modeling and formation at tender ages. In examining the music lyrics, it is predicted that there are significant changes and varied in the portrayals from time to time. The first half of the research study, the analysis of the music lyric is to investigate the gender role content in music lyrics.

o Dreaming of a Prince (Operatic Voice)

Someday my prince will come...	No matter how your heart is grieving
And away to his castle we'll go	If you keep on believing
To be happy forever I know...	The dream that you wish will come true
...Someday when my dreams come true	<i>A dream is a wish your heart makes, Cinderella</i>
<i>Someday my prince will come, Snow White</i>	
But if I know you, I know what you'll do	
You'll love me at once, the way you did once upon a dream	
<i>Once upon a dream, Sleeping Beauty</i>	

Three songs have been chosen as the analyzing objects in the first style and phrase, and it is named as dreaming of a prince in conclusion. Apparently, referring to the table 1, the latent messages are shown in the song title literally. With reference to the lyrics of three songs, the frequency counting on the appearance of the word "Dream" is 26 times. Especially, this word and the meaning of "dream come true" are greatly co-existed in the song of "*A dream is a wish your heart makes*", Cinderella. It means that the main idea of songs is having dream or dreaming in this phrase. Moreover, from the meaning of the lyrics, they share some common beliefs. It shows that the role of female is beyond passive and weak, always dreaming perfect living and happy ever after marriage.



Besides, no matter how hard it is, the dream would come true as long as you believe it even *your heart is grieving*. One day, the dream that what you want must come true. Consistent with the mission and vision of Walt Disney, all these songs show that there is a happy ending in a castle even after a long way such as getting set up by evils or stepmothers.

○ **I need an exploration (Broadway Voice)**

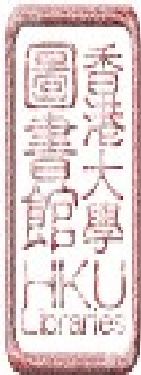
Four theme songs from different animation movies have been chosen for the analysis in this section. In this phrase, they show that the princesses do not satisfy their current lifestyle and living.

...The girl who has everything?
Sure, she's got everything...
But who cares? No big deal, I want more...
When's it my turn?
Wish I could be part of that world.
Part of your world, Little Mermaid

For the above example, it shows that the dissatisfaction of the princess, she wants more even she got everything already. Moreover, the latent meaning of the “world”, it means not just the physical world but also the “world” of the prince literally. It is such a quite significant change from waiting and wishing the prince passively to looking for another half by putting effort.

Just a little change
Small to say the least
Both a little scared
Neither one prepared
Beauty and the beast
Beauty and the beast, Beauty and the beast

These songs show that both princess and prince have their own point of view opinion rather than the princess just follow the prince and be the perfect companion as another significant change. On the other word, the Prince is no longer the role of the strongest one. Surprisingly, the way of performance greatly changed from all solo to duet by both prince and princess. It portrayed



equality of both male and female role in a relationship.

Tell me, *princess*, now
when did you last let your heart decide?...

A whole new world
With new horizons to pursue
I will chase them anywhere
There is time to spare
Let me share this whole new world with you
A whole new world, Aladdin

There's been trials and tribulations
You know I have had my share
But I've climbed the mountain,
I've crossed the river
And I'm almost there, I'm almost there
I'm almost there!
Almost there, the Princess and the Frog

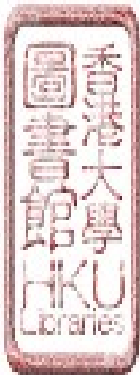
The last changed illustration is the desire to explore the outside. In the previous phrase and style, it is not difficult to spot out the main focus from the rhythms, as we all know, the art of articulation could bring the main point outstanding such as using pause, tie, long note or detached notes, etc. For the theme song, A whole new world from Aladdin, the idea of princess is not as important as before, instead, they show more a lot on how they explore the new world and share the new stuff together. It does the same in the theme song, "Almost there" from the Princess and the Frog. In this phrase, princess or women are no longer the passive one but begin to be in search of new things by themselves in an active way. But still, they still need a love and happy ending with a prince. It just slightly changed to be more assisting the prince instead of waiting for and dreaming of the prince and happy ever after forever.

○ **I own my life (Pop Voice)**

Just wonder when will my life begin?...
Stuck in the same place I've always
been.
And I'll keep wondering and
wondering
And wondering and wondering
When will my life begin?
When will my life begin, Tangled

All those days...All those years...All
that time never even knowing...
Now I'm here, blinking in the starlight
Now I'm here, suddenly I see...
And at last I see the light...
And it's like the sky is new...
All at once, everything looks differ
Now that I see you...
I see the light, Tangled

Two songs from the Tangled have been selected, as both songs illustrate that desire and discontent to the current situation of the princess. And she got



eventually and her dream really came true by putting her own effort. It shows clearly that the princess wants to own her life instead of being controlled by others, i.e., mother and magic. From the lyrics, the word “wondering” appears in a repeated way in two lines that makes an emphasis that the modeling started changing. For the second song, I see the light, although this is still a love song which means that the princess finally see the prince, the writer used “light” to represent the prince, it makes the love desire not as strong as that of previous two phrases.

I will ride, I will fly...Chase the wind and touch the sky
 I will hear their every story...Take hold of my own dream
 Be as strong as the seas are stormy and proud as an eagle's scream
Touch the sky, Brave

Don't let them in, don't let them see. Be the good girl you always have to be.
 Conceal, don't feel, don't let them know...
Let it go, let it go. Turn away and slam the door.
 I don't care what they are going to say. Let the storm rage on.
 The cold never bothered me anyway.
Let it go, Frozen

Come with the last two selected songs, this one clearly shows that the princess will make her dream come true by putting her own effort or whatever it takes rather than relying on a prince. For the last song, Let it go from Frozen, it is kind of negative compared with the above songs. It is no longer a song that is about love or waiting for her prince or even the dream and wish. But it is about the pursuit of freedom and being herself, it is the representation of ruling her own life instead of being passive. More than that, the song ends in a sudden way, like without any normal common cadence. Also, unlike the songs in the first phrase, the pitch and the rhythms are quite a lot different with the wide range and many compound rhythms.

The perspective from a group of activists in feminism

The second hypothesis suggested that the gender role portrayals and the con in the music lyrics are effective in influencing the gender role modeling formation at tender ages. It is questionable, however, that the effectiveness v

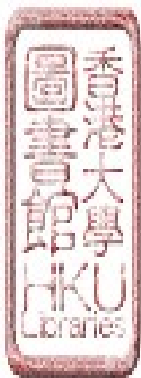


the context in Asian cities such as Hong Kong. The current research aims not only at figuring out whether Disney Princess music does affect the gender role formation or not. Since most of the research studies show that Disney Princess music contribute towards the concern on gender role modeling and formation since tender age, however, it is hardly found any of the relevant research with the context in Asian city, such as Hong Kong. Hence, this study aims at collecting the opinion from a group of activists in feminism over such influence in gender role modeling and formation from Disney Princess music.

A formal focus group was conducted with 4 feminists. In the focus group, four main aspects was discussed with them, i) the influence of Disney Princess movie in gender role formation; ii) the influence of Disney Princess music in gender role formation; iii) the gender role content in both Disney Princess movies and music; iv) the influence of Disney Princess music in gender role formation with the context in Hong Kong.

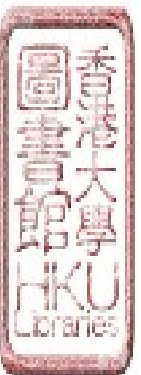
The gender role portrayed from the movie

In the focus group, six princess roles had been provided and shown ahead of the informants, they were asked to raise opinion about how the gender role being portrayed from those roles. Those six roles were selected from the list of the songs. A brief description of all stories and narratives were mentioned to informants in order to give more solid information about the princess roles.



From their view over the gender portrayed, the table below shows what they stated,

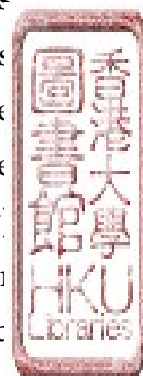
Snow White from <i>Snow White</i>	She is a so-called powerful person that she could do anything with her beauty such as because of her beauty, others are more than willing to help her to do anything. But at the same time, she is beyond weak.	Both of the roles and stories share some common messages that, both the Princesses are weak and both stories are not convincing in modern society as the Prince and the Princess will be getting married without knowing each other. On the other hand, both stories give the fantasy on marriage to audiences, or receivers.
Cinderella from <i>Cinderella</i>	She is beyond weak too since she got bullied by her stepmother and stepsisters.	
Jasmine from <i>Aladdin</i>	Both Princesses and movies give the message that there is a room for both to know more each other and stay each other, which is different to the first two movies. However, the equality of both sexes is still not equal. One informant stated that, the Princess is the role who needs to give everything up in order to meet with the Prince or stay with the Prince forever. What is more, the informant added that for both movies portrayed that love goes first and the ultimate important stuff in the life.	
Ariel from <i>Little Mermaid</i>		
Rapunzel from <i>Tangled</i>	Informants stated that there are some changes in the plot of the movie compared with the original story. It turns the leading role, the Princess, becoming powerful with different kinds of magic. Princesses in the movie could do anything with Prince, or even, the Princess save the life of the Prince.	



All in all, informants shared that the selected movies are all about love, and those movies portray the message that no matter what, love is the most ultimate part and element in their life.

The gender role portrayals and contents in music lyrics

The informants had been asked to read and interpret the message of gender role content in music lyrics. As mentioned, the selected songs have been divided into three stages. The first stage, Dreaming of a Prince, there are four points of view suggested by informants. i) the life of the princess is beyond unrealistic, the princess is living in a dream only; ii) marriage and love is the ultimate goal of life; iii) it is about fate rather than reality, the princess would just sit and wait for the prince to come without paying any effort; iv) love at the first sight, it shows that dating and knowing each other are not necessary at all since this is the fate. For the second stage, I need an Exploration, four points of view are concluded. i) Princesses have everything but love, so they want to pursue it rather than waiting for it by doing nothing; ii) Princesses want to explore the world with a companion; iii) the scenario of the songs are more realistic and down to earth compared with songs in the first stage, Princesses are realized what they want and try to find the way out in achieving their goals; iv) compared with songs in the first stage, the target, i.e., the Prince, is more obvious and concrete. And informants stated that Princesses in the second stage are no longer the dreamer, since the way of performance has changed to duet from solo, it tends to show the dialogue between the Princess and the Prince. It is the distinct difference between that of the first stage and the second stage. For the third stage, I own my life, five points of view have been suggested by the informants. i) the main idea is no longer love anymore for songs in this stage; ii) compared with songs in previous stages, songs in this stage tend to talk about the Princess herself. The implication of the music lyrics is that the Princess is strong enough to deal with her problems on her own; iii) the scenarios of songs in this stage are realistic and by no means about dream comparatively; iv) the way of the performance tends to be a dialogue to the world rather than to a Prince or an opposite sex only, on the other word, it is a way of self-reflection of current situation; v) informants stated that songs in this stage tend to and attempt to break the gender stereotype in female role such as weak, feminine, etc. For this stage, informants shared



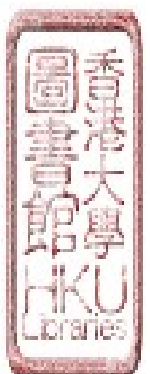
that songs in this stage is way more positive than that of previous stages such as the capacity of the Princess, the attitude of the Princess.

The influence of Disney Princess music in gender role formation

All in all, Disney Princess music, with no doubt, contributes towards influencing the gender role formation. However, this is not the only factor. Informants suggested three points of view over this issue. i) Disney Princess movie and music as a package rather than an individual media in influencing the gender role formation; ii) it is, to a great extent, effective to kids and teens only but not to majority of adults. On the other word, it is periodic; iii) there is a concern of the matter of custom, practice in the community and consumption patterns of parents

The influence of Disney Princess music in gender role formation within the context in Hong Kong

Informants shared the same opinion over this aspect. They suggested that it could be one of the factors but not the most important. In Hong Kong, such an Asian city mixing with western and eastern cultures and customs, different ethic values would be applied when kids are being raised. Hence, there could be many sources in affecting the gender role formation and while Disney Princess music contributes towards a part of it.

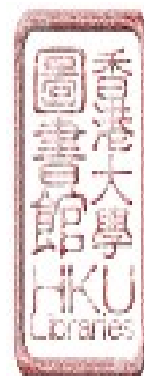


Discussion

The current study intended to analyze the gender role content in music lyrics. The current study also intended to investigate the view over such influence of Disney Princess music in gender role formation with the context in Hong Kong from a group of sex activist, feminist.

The gender role portrayals and contents in music lyrics

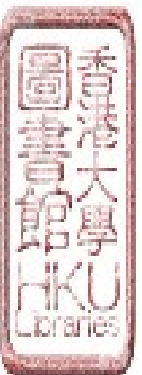
In line with previous research studies (Dundes, 2001; Do Rozario, 2004; Thompson and Zerbinos, 1995; England, 2011), proved that gender role and stereotypical content was found in Disney Princess movie. While music is the extension of the movie, keep listening music is often more convenient than watching a movie. Hence, with such easy contact of the entertainment source, this current study intended to focus on music aspect. From the discourse analysis, it is found that the Princess characters' gender role portrayals vary according to different period of time. The list of Disney Princess music could be divided into three stages and the portrayals of the female gender role is changing from time to time. At the same token, it is found that such portrayals are quite in line with what Anthony Giddens (1992) had suggested in *the transformation of Intimacy*.



Stage	Gender role portrayal and interpretation
I – Dreaming of a Prince	<p>The princess role is beyond weak and passive. She is tending to just wait and see if the prince is coming to meet her or not. At the end, love and marriage is the ultimate goal of her life while there is no transition or time gap between first meet and getting married. Since that is a dream, the princess will never who another half or the prince is until the first glance.</p> <p>The princess role in this stage is quite in line with the intimacy in traditional society suggested by Giddens (1992), there is only commitment like political marriage and planned marriage. On the other hand, love comes after marriage or even there is no love at the end of the marriage. As per in the music lyrics, the princess has no idea who the guy is, but then, she knows that she will love that guy once they encounter. Refer to the view of informants, it gives too much fantasy in marriage and love. Hence, in this stage, the princess role is portrayed as a very weak but passive role. Love goes to the first with nothing else more important than that in the life. And the type of intimacy is traditional comparatively, responsibility comes before love and love comes after marriage while the marriage comes after the first encounter or the first glance.</p>
II – I need an exploration	<p>The princess role is partly passive and active. She has everything but love and she wants to go out and explore the world but she does not dare to do so on her own. Hence, she needs a companion. Unlike the first stage, she knows who she does want. Hence, the way of performance has changed to duet, a man and a woman, from solo.</p>



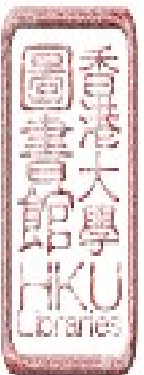
	<p>In this stage, it is similar to the type of intimacy in the post-traditional society, on the other word, romantic love. Unlike the first stage, the Princess has clear idea who her another half is while that one might not be a prince, yet, that is a guy who she look for by paying her effort. In the music lyrics, more concretely, that the Princess would like to find someone who can share, talk to and understand her. In this way, it shows that there is no love at the first glance. The Princess tends to have a dating period in order to get to know each other before their marriage. Therefore, it is not difficult to see that, Disney consistently attempts to portray the equality of both sexes, firstly with the content in music lyric, secondly with the way of performance: from solo to duet. However, to certain extent, there are some evidences of stereotype of both sexes in an unequal way. For example, <i>A whole new world</i> from Aladdin, it shows that the masculinity of the prince. On the other word, the Prince is much stronger than the Princess while she is better to follow him. Another example, <i>Part of the world</i> from the Little Mermaid, it gives the message that the Princess has to forgo something precious just to exchange her true love. Hence, echo to Giddens (1992), as romantic love is kind of a quest of identity.</p>
III – I own my life	<p>The princess role is very strong and active here. Also, the attitude of the princess is rather positive than the previous two stages. From the music, it is obvious that the main idea and focus of songs in this stage is no longer the matter of love, relationship or marriage. Interestingly, the way of performance has changed back to solo.</p> <p>In this stage, it is not difficult to see that the princess role is full of curiosity, own point of view and own power. It might be a little similar to songs of the second stage like exploring outside the world. However, the distinctive difference is that the princess is no longer asking for help from any other. She could do anything else on her own with her own power. At the same time, she does not care</p>



	about how other see her as a normal or a freak. As mentioned, the way of performance has changed to solo again. Read the message behind the music lyrics, it is not just a wish like the first stage, not a dialogue with a prince in the second stage, but a self-reflection. On the other hand, the princess herself is more emphasized and more centered comparatively.
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All in all, with the discourse analysis of those eleven songs, the gender role portrayals are changed and varied from time to time. At the same token, it is kind of referring to the transformation of intimacy relationship that suggested by Anthony Giddens.

Stage I (Traditional society)	Stage II (Post-traditional society)	Stage III (Late modern society)
<ul style="list-style-type: none"> ○ Passive ○ Weak ○ Princess herself is not emphasized ○ Love is the most and ultimate goal 	<ul style="list-style-type: none"> ○ Partly passive and active ○ With some strengths ○ Both sexes tend to be equal ○ Love is important, but at the same time, princess wants to explore and widen her horizon 	<ul style="list-style-type: none"> ○ Active and positive ○ Strong / with own power ○ Princess herself is highly emphasized / self-centered ○ Love is not the most important but the princess lives what she wants



The influence of Disney Princess music in gender role modeling and formation with the context in Hong Kong, from the perspective of sex activists

As mentioned, a group of sex activist, four feminists, had participated in a formal focus group. Their views over such issue, Disney Princess music on gender role modeling and formation, with the context in Hong Kong, had been collected and analyzed.

Informants all agreed that Disney Princess music contributes to the influence of gender role modeling and formation. However, it should also be noted that such choice of entertainment is more or less under control by parents. Hence, the patterns and ways of consumption of parents towards the entertainment for their kids is one of the keys in receiving any information provided by the market. Plus, they are lacking in personal experience. They might learn about the idea that the song is trying to portray through the music lyrics. What is more, since Disney Princess product is kind of a package with the movie, the music, the custom and any other items such as toy, etc. As mentioned, keep listening music and songs is more accessible and easier than watching movie. In this way, the idea and impression of the princess from the movie would be consolidated once kids keep listening and singing the song. Hence, it is quite difficult and doubtful to conclude that only music could make such affection in gender role modeling and formation but a package of Disney Princess item does.

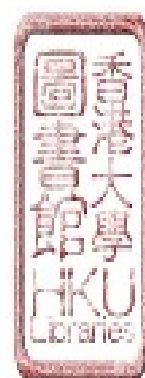
What is more, Walt Disney, as we all know, is an entertainment company originated from the western culture. Although the popularity of Walt Disney is great all over the world, in Hong Kong, or say any Asian city, kids might not only just focus on the entertainments by Walt Disney. In Hong Kong, there are different types of entertainment from different location such as Japan and Hong Kong locally. Hence, they could have different choices in entertainment but not Walt Disney only.

Also, apart from the location, it is questionable that whether portraying gender role is the main goal of Walt Disney. There are always two sides of a token, so there are many different competitors in the market. Walt Disney would change narrative of the movie and songs according to the trend of society, say in



aspects of intimacy, in order to attract the audience. As a business sector, profit maximization is the ultimate goal. Portraying the gender role might not be planned initially as a marketing strategy. On the other hand, in order to attract target customer and keep them buying their product, making the Princess role impressive to kids is one of the ways. When a kid is fascinated with a movie, the side products would be sold greatly. As stated by Ho (2003) and according to the record of billboard, the music album of Disney is always on the top 5 for more than six months. Hence, it is questionable that whether it is a marketing and business strategy or planned to portray certain gender role as an influence to kids.

All in all, Disney Princess music is definitely one of the ways in influencing the gender role modeling and formation. However, there are many different factors toward the influence as well such as family factor, personal experience, etc. Also, influencing the gender role modeling and formation might not be the purpose of portraying gender role with the changing trend of intimacy, in line with the suggestion of Anthony Giddens, but it is just a business decision. On the other word, portraying the images and impressions of different Princesses is a marketing and business strategy in attracting kids.

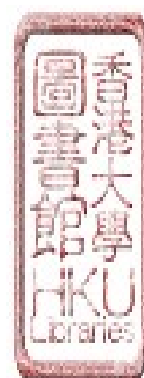


LIMITATION

There are some limitations of the current study that merit discussion. More focus group interviews be conducted, more time and resources were available. Also, since only content and discourse analysis and focus group are adopted in this research study. It would be better if an in-depth interview or action research on the application of cultivation theory with Disney Princess music can be made. If so, the data can be more specific in how Disney Princess music affect the gender role formation and modeling. Although there are many researches related to Disney Princess movie influencing gender stereotype, those researches are mainly from the west.

Future research should include the survey of consumption pattern of parents, i.e. what they buy for their kids so that other possible sources in influencing gender role modeling and formation could be assessed within the context in Hong Kong. At the same time, opinion of parents could be collected as well so that the study of the influence of Disney Princess music could be comprehensive.

Also, this study only examined the Disney Princess music lyric specifically, which neglects other aspects such as melodic line, rhythm, musical expression, etc. There is always a question that whether many of the kids in Hong Kong listen to the Disney Princess music in English or not. On the other hand, kids in Hong Kong might not be able to understand and catch the meaning of the songs with limited English proficiency. To further enhance research on gender portrayal in children's media, future study, hence, should include the local language of the songs and with the musical expressions. It would be beneficial to increase the range of focus of the studies. This study shows the important role of the princess in music lyrics. This research does not address concerns about the interpretation of the music lyrics by the child viewer or the listener. This research illustrates and facilitates the gendered content to the child viewer but did not investigate how they interpret the meaning of the music lyrics.



CONCLUSION

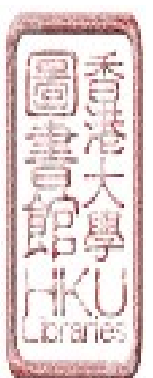
The current study clearly demonstrates that there are stereotypical gender role portrayals in the Disney Princess music. There are great and significant changes are found in the female gender role. The gender role, especially focus on female, has shifted from a very passive and weak way to having a desire to explore the world but have not much courage and finally come with the strong sense of owning their own life and destiny. It matches the study from Botkin, Weeks and Morris (2000), from their study, it showed that the expectation on marriage gender role have been changing from the passage of time, for example, the educational, homemaking and personal characteristics. Hence, entertainment, no matter a visual or auditory, it is powerful to affect and influence the modeling of gender role. High amounts of entertainment were associated with stronger traditional gender role development in boys and girls. (Frueh and McGhee, 1975)

The implications of the current study are suggested by the theoretical perspectives that highlight the effects media exposure may have on gender acquisition. The cultivation theory support the idea that listening gender role content and stereotypical message, such that in the Disney Princess music, might influence the gender role modeling and formation. What is more, this theoretical views suggest receiving much and much gender role content contributes to the understanding of gender and the concepts of social behavior for kids. (Graves, 1999)

The goals of this current study were to aim at discussing the influence over the gender role modeling and formation through Disney Princess music with the context in Hong Kong as well as to stimulate discussion regarding the perspective from a group of sex activists. It is proved and tracked that the Disney Princess series products are a popular and current form of children's media. (Disney Princess, 2010) As quoted by England (2011), the impressive marketing power and international presence of the Disney Princess products ensures they will remain influential in the lives of children. (Hubka et al., 2009; McRobbie, 2008) The Disney Princess effect on gender role modeling and formation with the context in Hong Kong is the focus of discussions, and the data collected shows that Disney Princess contribute not the most portions to the gender role formation in Hong Kong but with different factors such as class, education, family and community. Delivering, as well as, stereotypical message might not be, perhaps, the plan purpose but just a marketing strategy in order to maximize the profit from

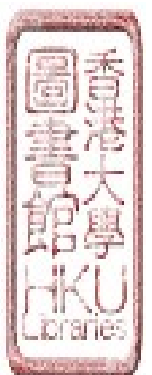


Hence, last but not the least, it is doubtless that there are stereotypical message and gender role content in music lyrics of Disney Princess music but, it is difficult to conclude that Disney Princess music plays the very important and essential role in shaping and modeling a gender role.



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